

STAGELAND'S SUMMER NIGHTS

THE WEEK THAT CARRIES THE SEASON INTO AUGUST

Bright and Breezy Plays and Varieties Shows at Our Theatres—Songs That Popularize Extravaganzas—Notes of Preparation for New Entertainments

W. H. Hammerstein has still another biggish novelty. To-morrow night at Paradise Gardens he will introduce at the grand hall with a leader who he expects will make a sensation, personally as well as for his musical ability. The man's name is Creathorpe and half an hour is allotted him in the new hall, the vaudeville number of which include the Dimitrius troupe of Russian aerobats, the Johnson-Dean singing-singers and dancers and several of the acts that are familiar there. Mr. Hammerstein asserts that the stage salaries aggregate \$7,000 a week.

The first dramatic theatre to open for the new season is the Third Avenue, which Martin J. Dixon has redecorated and re-opened. It will start on the last night of this week with "Gipsy Jack," an English melodrama that was played there last winter. Willis Granger will have its leading rôle.

The usual system of weekly changes of play and players will prevail, "last night" getting an extra Saturday night at the outset.

The date for the production of "Quincy Adams Sawed" at the Academy of Music on Aug. 10, the Broadway will reopen with "Natalie of the Alley" and the Fourteenth Street with "Robert Emmet," both on Aug. 11. The Grand Opera House, which has been agreed to enlarge its seating capacity, will begin on Aug. 23 with "The Show."

The Pastors have the first place this week at Keith's. The Kaufmann troupe of violinists are in the programme, which includes Lizzie Evans and Harry May in "The Country Dance," Trovatore, Bill Clifford, Dosley and Fowley, Maddux and Wayne, Manning and Hunt in "The Irish Troubadour," Cotter and DeVoe, Charles Howard, Leon and Adeline, the Hayes sisters and Eugene St. Cyr.

The Pastor gives first place to the Cranberries and Belmont in "The Mudwackers." Other specialists in his programme are Mandeville and Rose in "Young Stevie," Frank O'Brien, the Bell Trio, Josie Wallace Barrows, Fields and Woolley, Gaskins, the Sharples, Frank and Ida in "The Darktown 400," Jackson and the Reed Sisters, Herbert Lloyd, Julian Lilian in "An Official Quarantine" and Frank Bowman.

The Ocean Beach will have one week of the minstrel company headed by George Deakster and dancing George Lewis, with a matinee on Saturday, Aug. 10, with "The Defender" will follow. Shannon's band will concert at the beach every afternoon during the fireworks exhibition, ending with the crowning of Home continues to entertain crowds at Manhattan Beach.

In town three extravaganzas are on view and will be until fall. "The Defender" has repeated its Boston success at the Herald Square and will remain there indefinitely.

The managers of "A Chinese Honeymoon" talk of running it at the Casino far into the fall. Anyway, it will more than last out the summer there.

Only four weeks are left for "The Wild Rose" at the Knickerbocker. On Tuesday evening will reach its 100th performance there, and decorations of wild roses in the lobby will mark the date. The manager, Harry Brown, has returned to vaudeville with Eva Tanguay and the stars from "The Chaperones" and others.

A Japanese athletic sports share attention with "The Mikado" on the Madison Square roof garden, which is called "Japan Pavilion" and is prettily decorated to suit.

Charles Leonard, Lawler, and Blodgett and Dot West are among the vaudevillers performers on the Floating Roof Garden of the Steamer Grand Republic.

William Edward at Proctor's Fifth Avenue, with a double bill between the acts, will be the general manager of the show that David Belasco has written for her. His son is reason enough to keep the play a secret. It will be acted in Baltimore and Washington prior to its New York introduction at the Belasco in December.

Edith Belle is sure only that she will open in French peasant boy in "Carmina" at the Savoy. But that play from the Paris Antoine, described as a character study, is less than an hour long. Mr. Frohman has not yet chosen the accompanying piece.

Jane Marlowe will use after she has enough time. Mrs. Moore's "Hansel" a drama of George W. Cable's novel of "The Cavalier."

Nat C. Goodwin will be the bottom in a highly spectacular production of "A Midsummer Night's Dream" with Klaw & Erlanger's whole season after.

Helen Crumpton says she has contracted to produce within a year "Mary Quite Contrary," the authorship of which she does not disclose.

Alf Hayman continues as Charles Frohman's general manager. "A Little Bit of Everything" will be produced in London, the only exception to the arrangement at the Harlem Proctor house, where "His Heart's Delight" is the play. The Twenty-third Street and the Newark vaudeville without drama.

The Edens have kept cool during the wax works to stay unmelted, so it is comfortable for the visitors, who like an advantage over their modelled brothers and sisters in hearing the band concerts and seeing the moving pictures.

With last night's closing of "The Chapman's Honeymoon" New York has heard the last, it is to be noted, of one composer who has been filling the air with scarlet rage because a song not in his score was put into the opera and made the hit of the show. Was not?

The same thing happened in the three other musical plays in town. "A Chinese Honeymoon" comes from London, where such interpolations are as usual as to cause no comment. "The Big Bang" in "Mazie" and "A Little Bit of Everything" are instances. "Florodora" is the only exception to the English habit of having an entire score by one man. Last winter's American successes, "The Sleeping Beauty and the Beast," "The Little Duchess" and "The Hall of Fame," had songs gathered from here, there and everywhere. But it is odd that in this summer's shows the markedly good songs are interpolations. In "A Chinese Honeymoon" all of Katie Barry's ditties were found outside, and Seabrook's "Mr. Dasher" was added in New York. It was in "The Defender" in Boston and is being sung in Chicago in "The Wizard of Oz." To William Jerome and Jean Schwartz, who wrote the topical songs for "Edgar" and June McCreary in "The Wild Rose" the unquestioned successors of that play are "Nancy Brown" and the "Little Grey Maid," both named by Will Marion Cook, a singer.

He came forward several years ago with a negro comic opera, the words of which were by Paul Dunbar, who has since won recognition as a poet. Neither had a fair chance in "The Origin of the Goo Walk," although both won reputations. The seriously commendable portions of their work were omitted from the production on the Casino roof, the timeliness of the ragtime numbers making the little play a popular success. Mr. Cook's other written occasional numbers for scores, his best being "The Little Grey Maid."

The three songs most applauded in "The Defender" are interpolations. All the advantage of the Chapman's artistic stage grounding, although only one of them is an oddity in itself. "I'll Be Your Baby Bean" is the usual ragtime ditty, sprightly sung by Emma Carus. Blanche Ling has the best-drilled and most graceful groupings in the lack of her stock in "In the Good Old Summer Time," a companion waltz song that is attractive enough to make people disregard its crude tune and whilst it joyfully. The music is by George Evans, known on the vaudeville stage as the "Pinay-Pinay." It is odd in being a ragtime with a ragtime measure. What makes it more peculiar is that in the repetition of the chorus the wailful of singing women take lighted joss sticks from their hair, and in a pitch-

dark theatre wave them to make strange and thoroughly Japanese designs of fire.

The introduction of songs without mentioning their composers in the programme often leads to odd mistakes.

The little girl who is credited to the small De Koven, without qualification, was commonly spoken of as below the level of the man who had written "Robin Hood." But one exception was made.

Mme. Mantell has been engaged for the leading contralto roles. If the company is up to that standard it should be a very capable organization.

Lillian Blauvelt, who is now residing in this country, will return to England in September and is to sing in the principal theatres, and with the leading musical organizations of that country.

She will appear with the London Philharmonic and the Halle Orchestra at Manchester and in all the principal cities of the country. In January she will return here to sing in concert.

The Covent Garden season closes this week, and with the exception of the performances at Bayreuth and Munich the voice of the prima donna will not be heard in the land. Most of the singers are now taking their holidays.

Mme. Semplek is in the Tyrol and will remain there until the middle of August, when she goes to Dresden and then to Paris. Mme. Carlé has gone from London to her home at Aveyron, which is surrounded by three mountains that she has named Mont Carnon, Mont Marguerite and Mont Génie. She is enabled by singing these three roles to buy the estate on which she lives.

Mme. Nordica, who with Suzanne Adams sang at one of the King's dinners in London, has gone to the Black Forest after a short visit to Paris. She will reside near Freiburg until the time for her to sing at Munich.

Mme. Adams is already at her villa at Vallombrosa, and if she entertains half the persons who said they were going abroad to visit her she will have her hands full. Elsie de Wolfe, Ethel Barrymore and Anna Held are in a few of those who were to have that pleasure.

Mme. Gadski is in Berlin and goes for a few weeks to one of the bathes on the German Ocean before coming here. Mme. Mehta is now resting at her villa on the Thames bank she sells for Australia, where she is to sing in concert and not, after all, in opera.

Suzanne Adams will remain at her home in Surrey until she comes here to sing at the Worcester festival in September. Mme. Terima has already gone to Munich, where she is to sing during the Wagner performances.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the composer and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said that Justin Huntley McCarthy stipulated in the contract for "If We're King" that Julie Opp should end the heroine. They are not married.

Neither Mrs. Henry Arthur Jones nor Mrs. May Wright Sewall is an actress, so how can she be cast? As they bear no names, it is said that Julie Opp should end the part.

Julie Opp is the daughter of Edmund.

That is to say, opportunities to swindle the people of Saint Ste. Marie are for sale in the name of the Elks of that place. A "Midway" of sideshows will turn the town into a duplicate of Coney Island, and the manager of the Elks will be the chief concessionaire.

The minor classes habitually practice that nefarious kind of business, selling chances to work three-cent monte and other outright swindles, even to that of peddling admission tickets with the short charge or flat sum. But it is only the Elks who have to have that pleasure.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the com-

poser and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said that Justin Huntley McCarthy stipulated in the contract for "If We're King" that Julie Opp should end the heroine. They are not married.

Neither Mrs. Henry Arthur Jones nor Mrs. May Wright Sewall is an actress, so how can she be cast? As they bear no names, it is said that Julie Opp should end the part.

Julie Opp is the daughter of Edmund.

That is to say, opportunities to swindle the people of Saint Ste. Marie are for sale in the name of the Elks of that place. A "Midway" of sideshows will turn the town into a duplicate of Coney Island, and the manager of the Elks will be the chief concessionaire.

The minor classes habitually practice that nefarious kind of business, selling chances to work three-cent monte and other outright swindles, even to that of peddling admission tickets with the short charge or flat sum. But it is only the Elks who have to have that pleasure.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the com-

poser and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said that Justin Huntley McCarthy stipulated in the contract for "If We're King" that Julie Opp should end the heroine. They are not married.

Neither Mrs. Henry Arthur Jones nor Mrs. May Wright Sewall is an actress, so how can she be cast? As they bear no names, it is said that Julie Opp should end the part.

Julie Opp is the daughter of Edmund.

That is to say, opportunities to swindle the people of Saint Ste. Marie are for sale in the name of the Elks of that place. A "Midway" of sideshows will turn the town into a duplicate of Coney Island, and the manager of the Elks will be the chief concessionaire.

The minor classes habitually practice that nefarious kind of business, selling chances to work three-cent monte and other outright swindles, even to that of peddling admission tickets with the short charge or flat sum. But it is only the Elks who have to have that pleasure.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the com-

poser and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said that Justin Huntley McCarthy stipulated in the contract for "If We're King" that Julie Opp should end the heroine. They are not married.

Neither Mrs. Henry Arthur Jones nor Mrs. May Wright Sewall is an actress, so how can she be cast? As they bear no names, it is said that Julie Opp should end the part.

Julie Opp is the daughter of Edmund.

That is to say, opportunities to swindle the people of Saint Ste. Marie are for sale in the name of the Elks of that place. A "Midway" of sideshows will turn the town into a duplicate of Coney Island, and the manager of the Elks will be the chief concessionaire.

The minor classes habitually practice that nefarious kind of business, selling chances to work three-cent monte and other outright swindles, even to that of peddling admission tickets with the short charge or flat sum. But it is only the Elks who have to have that pleasure.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the com-

poser and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said that Justin Huntley McCarthy stipulated in the contract for "If We're King" that Julie Opp should end the heroine. They are not married.

Neither Mrs. Henry Arthur Jones nor Mrs. May Wright Sewall is an actress, so how can she be cast? As they bear no names, it is said that Julie Opp should end the part.

Julie Opp is the daughter of Edmund.

That is to say, opportunities to swindle the people of Saint Ste. Marie are for sale in the name of the Elks of that place. A "Midway" of sideshows will turn the town into a duplicate of Coney Island, and the manager of the Elks will be the chief concessionaire.

The minor classes habitually practice that nefarious kind of business, selling chances to work three-cent monte and other outright swindles, even to that of peddling admission tickets with the short charge or flat sum. But it is only the Elks who have to have that pleasure.

Richard Strauss wrote to a friend in this city last week that it was an error to suppose that Emil Pair was to act as his impresario if he came to this country during the coming season to conduct a series of orchestral concerts.

"The mistake probably arose," the com-

poser and conductor writes, "from the fact that we discussed the matter a great deal, and in particular, together with the impresario, about the possibility of his coming to the United States next spring. Which of the two I shall accept, good that she was necessarily successful. Quite as good were the role Mr. Carton wrote for her in 'Wheats Within Wheats' and 'Lady Huntworth's Experiment,' in which she carried off all of the honors despite the fact that prominent actors managers played in both. Seeing her from this distance Miss Compton's ability seems doubtful, as her good engagements in London have been only in her husband's plays. The same is the case with Eva Moore, who got the place of leading actress with George Alexander because that actor manager wanted her husband's comedy of 'The Wilderness.' Her success lasted only as long as Edmund's play did, and since its run she has sunk into obscurity."

Mr. Alexander has again had to engage a leading actress to fill a vacancy.

It is said